



MICHAEL J. COSTELLO
2181 Bellfield Road
Cleveland Heights, Ohio 44106
(216) 791-5397

EDUCATION:

1974-1976 M.F.A. Sculpture, Syracuse University, Syracuse NY
1970-1973 B.F.A. Sculpture with minor in illustration, Columbus
College of Art and Design, Columbus, OH

EXPERIENCE;

1982-Present Department Chairperson, Instructor, University School
Chagrin Valley, OH
1982-1982 Designer, Extensions Department, Cleveland Museum of Art
Cleveland, OH
1980-1981 Foreman, Tri-Village Landscape Company, Inc., Columbus, OH
1977-1979 Assistant Professor, University of Lowell, Lowell, MA
Summer, 1977 Assistant instructor for New York State Summer School of the
Arts, Freedonia, NY

TEACHING ACTIVITIES:

Courses taught at University School: Freshman-Senior, Design, Painting and
Drawing, Ceramics, Sculpture, SCAP Drawing (taught in conjunction with
Kenyon College)

Undergraduate courses developed and taught at University of Lowell:
Sculpture I, Sculpture II, Three-Dimensional Design, Ceramics I, Ceramics II

Beginning course in metal casting and welding techniques for special four-
week course in Freedonia, NY

Teaching Assistant for Undergraduate Intermediate and Advanced Sculpture
course at Syracuse University, Syracuse, NY

COMMITTEE ACTIVITIES:

Arts Coordinator for Visual, Music and Drama Departments, University School
Member Education Policy Committee, University School
Faculty Representative for Student Council, University School
Advisor, Art Club, University School
Artistic/Scenic Designer Drama Production, University School

EXHIBITIONS: Since 1980

- 1990 Ohio Art Educators Drawing Exhibit. Cincinnati Art Museum.
- 1990 Peoples Art Exhibit, Cleveland State University.
- 1990 A Sculpture Survey, Cuyahoga Community College, Metro Campus.
- ✓1989 Lima Outdoor Sculpture Show, OSU Campus, Lima, Ohio.
- 1989 Hallinan Religious Art Exhibit, Cleveland, Ohio.
- ✓1988 Heritage House Outdoor Sculpture Show, Columbus, Ohio.
- 1988 Hallinan Religious Art Exhibit, Cleveland, Ohio.
- 1988 Short Show In May, University Art Gallery, Hunting Valley, Ohio.
- 1987 Lima Outdoor Sculpture Show, OSU Campus, Lima, Ohio.
- 1987 May Show, Cleveland, Ohio.
- 1987 Liturgical Art Exhibit, Columbus, Ohio.
- 1986 A Visual Forum, Trinity Cathedral, Cleveland, Ohio.
- 1986 Three People/Three Artists, University Art Gallery.
- 1986 Peoples Art Exhibit, Cleveland State University.
- ✓1985 Heritage House Outdoor Sculpture Show, Columbus, Ohio.
- 1985 Peoples Art Exhibit, Cleveland State University.
- 1984 City Windows, NOVA, Cleveland, Ohio.
- 1982 Religious Art '82, Miami University, Hamilton, Ohio.
- 1982 Art Alive Exhibition, Lowell, Massachusetts.

AWARDS and COMMISSIONS: Since 1980

- 1988 N.Y. Summer Scholarship, Alliance Of Independent Colleges Of Art.
- 1988 Published drawings in, The Physics Teacher, February 1988.
- 1987 1st Place Sculpture Award, Lima Outdoor Sculpture Show.
- 1984 Jurors Selection for Sculpture, Visual Forum, Trinity Cathedral.
- 1984 City Windows, NOVA, Cleveland, Ohio.
- 1980 Jurors Award, Summershow, Wooster, Ohio.
- 1980 1st Place Sculpture Award, Art Alive, Lowell, MA.

COMMUNITY ACTIVITIES RELATED TO PROFESSIONAL FIELD:

- Present: Member of Scholastic Art Executive Committee.
- 1990 Project Coordinator for Centennial Outdoor Sculpture Show, Hunting Valley, Ohio.
- 1990 Project Coordinator for Cleveland Children's Museum Project, Collaboration Or? Committee for Public Art, Cleveland, Ohio.
- 1980 Judge, Massachusetts Womens Exhibition, Wellesley, MA.
- 1980 Coordinator for Boston Globe Scholastic Art Exhibition.

TECHNICAL SKILLS:

- Metal casting in Aluminum and Bronze, using classical and air cure sands.
 - Plastics, involving polyester resins, Plexiglas fabrication, vacuum forming.
 - Gas, arc and Tig welding.
 - Woodworking equipment of all types.
 - Ceramics, hand building and wheel techniques, construction and firing of Kilns.
- .

The competition is the brainchild of Upper School art coordinator Michael Costello, whose forte is outdoor sculpture.

When approached as to possibilities of creating a sculptural centennial memento, Costello's imagination soared. Rejecting the invitation to create such a work himself or the opportunity to commission another artist, Costello conceived the idea of an outdoor sculpture competition as a way to reach out to the arts community and the public.

"As a private boys' school we have a tendency to come off as elitist," Costello said. "The campus obviously is a prime site for sculpture. It's a wonderful way to show it to everyone's advantage. I also see this as a great educational opportunity for students and the general public."

Plans for the competition and show involve a sculptural by-project whereby Costello and his students will work with inner-city children at the Children's Museum. There will be tours of the University School sculptures and a lecture series on public sculpture. University School art students will study sculpture and will work as assistants for the finalists' installations.

The honorarium has been raised to \$350 through a grant from the Ohio Arts Council, and additional gifts may increase that amount as an incentive for artists. Offers for donations of materials, too, are coming in. The current budget for materials is \$250 per sculpture.

SEE SCULPTURE/12-E

Sculpture

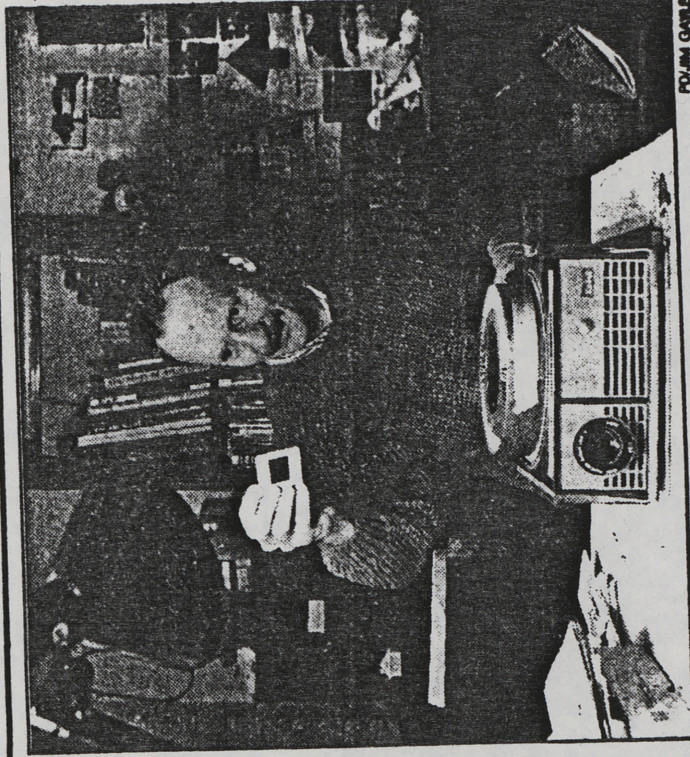
FROM/8-E

There is a small traveling stipend for out-of-town finalists, and arrangements are being made for their lodging.

Entries for the competition will be reviewed by judges Marjorie Talalay, director of COCA; Andrew Chakalis, sculptor and supervisor of the Extensions Exhibitions Division of the Cleveland Museum of Art; and Carl Floyd, chairman of the sculpture department at the Cleveland Institute of Art.

Kathleen Coakley, director of Cleveland's Committee for Public Art and chairman of the Ohio Arts Council Panel for Art in Public Places, was among those who visited the site and voted for the project. "I think it is absolutely remarkable that this is the way a boys' school decides to celebrate its 100th anniversary," Coakley said.

As a working sculptor, Floyd applauds the project because he personally benefitted from such projects, including works for Metroparks and a Floating Dock sculpture at the Arboretum in the 1970s. He said that they substantially aided his career though they were not financially lucrative. "I still use slides from those projects," Floyd said. "As a professor, I look upon it particularly as a fabulous opportunity for younger artists in gaining experience, but I think that anyone might see it as a challenge."



Michael Costello: A boost for public sculpture.

University School headmaster Richard A. Hawley said the competition is on line with the school's other centennial projects celebrating the arts. He hopes that one or more of the sculptures might be purchased for the school.

Chakalis expressed the hope that the project will involve the community to a degree that public sculpture — the big bad boy of the arts — here will be better understood.

Deadline for proposals (with resumes and slides of previous works) is March 30. Applicants for the competition should call 831-2200 for entry forms. Entrants will be notified of the judges' decision June 1. Installation dates are from Aug. 15 through Sept. 8. The show opening and awards ceremony will take place Oct. 5, and the support show at the COCA will open Oct. 7.

TODAY

CCC assays sculptural nuggets

By HELEN CULLINAN
ART CRITIC

In a fascinating kind of whimsical way, the "Sculpture Survey" in the Metro Campus Art Gallery of Cuyahoga Community College nicely fits art critic Edward Lucie-Smith's definition of sculpture as "any work of art carried out in three dimensions."

According to Lucie-Smith, "The word (sculpture) has become a label for almost any form of art activity — including conceptual art — other than painting."

The show of works by 18 Northeast Ohio artists includes the more traditional sculptural avenues: carving, modeling, casting, welding and construction, as well as works involving glass, ceramics, fiber and found objects, electricity, drawing materials, paper and paint.

Show organizers Ann Caywood Brown and Joan Damankos said their intent was to cover as many kinds of materials and subjects as possible.

A CCC art class observed Michael Costello, sculptor and University School art department chairman, at work on the show's centerpiece, a large pergola-like environmental installation of wood, steel, plaster, plastic and lights. The work, "Non-Denominational Composite," was made of parts recycled from several of his earlier outdoor works.

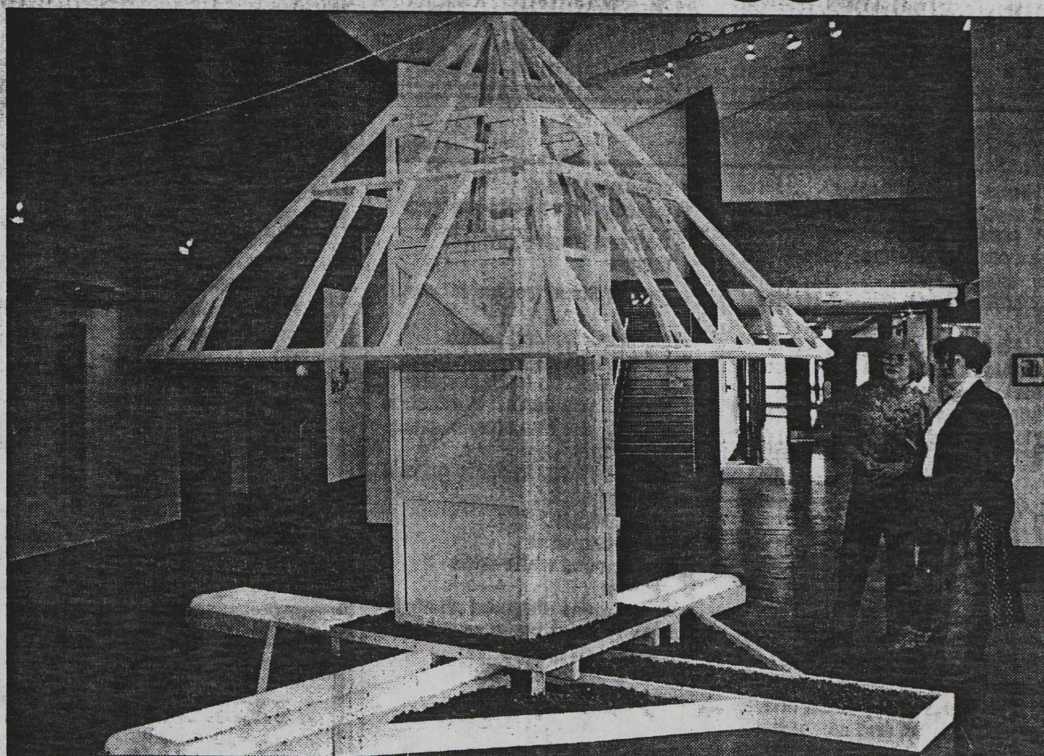
Although the show leans to a small scale, the space nicely accommodates larger works such as Costello's installation and a floor piece by Gene Kraig involving 13 cast-plaster life-form creatures called "Noones 13" on a giant chessboard beside a painting of a house on stilts. "This is my vision of the future, and the human race evolving into a race of service-type mutants," Kraig said. "Actually, you can read it any way you like."

Many teaching sculptors from area schools are represented. Sculpture Professor Gene Kangas of Cleveland State University shows small versions of his heavy-plate steel figurative environmental sculptures. Mark Soppeland of the University of Akron art faculty shows two of his fantasy-miniature architectural facades. Norbert and Victoria Koehn, Beaumont School sculptors-in-residence, show a superbly carved larger-than-life cypress wood figure.

Working in witty ways with forged steel are Brni Lavrishna and Carol Pressler of the CCC and Ursuline College faculties, respectively, and Frank McGuire, teacher of computer arts and 3-D modeling at the Cleveland Institute of Art.

Charlotte Lees shows small figurative bronzes. Karin Bartimole and Martha Posner-Goeringer create arresting small, spindly, fetishlike sculptures of wood, fiber and accessory materials. Elizabeth Goshorn Gierosky shows a humorous painted wood "Knotty Torso" and the wire "Serpent." Alan S. Mintz makes colorful, antique-looking, linear wall reliefs of metal and painted found wood.

Some of the artists turning to sculptural expression



PD/RICHARD KENDZIERSKI

Joan Damankos and Ann Caywood Brown with Michael Costello's "Non-Denominational Composite" installation.

■ "Sculpture Survey" will open with a reception for the artists from 4 to 7 p.m. tomorrow at Cuyahoga Community College Metro Campus Art Gallery, 2900 Community College Ave. The show can be seen during regular hours, 10 a.m. to 4 p.m. Mondays through Fridays, through March 22.

are better known in other areas. David Batz is a top-notch ceramic artist who has increasingly explored handmade paper and sculptural form in "Spirit Houses" and exotic assemblage sculpture. Gerri Palmer is a ceramic artist whose forte is funky color-glazed sculptural still lifes of table settings and food.

Ginna Brand is a former abstractionist painter who has taken her painterly dynamics to a third dimension in wood. Barbara Bachtell, better known for her highly conceptual drawings, adapts her life-process themes to clay vessels and objects. Glass artist Mark Sudduth shows exquisite solid forms in slumped cast glass rather than his blown vessels.

Many of the works are accompanied by artists' statements and either photographs or related



PD/RICHARD KENDZIERSKI

Gene Kraig with her "Noones 13" sculpture and painting in Cuyahoga Community College's "Sculpture Survey."

Habitats:

The Third Lima Sculpture Show
through 20 November

Six Ohio sculptors are the participants in the "Third Lima Sculpture Show," sponsored by the Lima Art Association in conjunction with the Lima campus of Ohio State University and Lima Technical College. The six artists, Jerry Coltin, Michael Costello, Jonathan Gilbert, Jacqueline Holan, David Lepo, and Laila Voss, were selected in a state-wide competition by jurors Michael Liscano, Thomas Macauley, and Bruce Chesser.

David Lepo, *Imminent Front*.

Sculptors across the state of Ohio were challenged to respond to the theme "Habitats," which was defined in this way: "A habitat is an environment where something lives, or where a person or thing is most likely found." The jurors selected an exhibition reflecting the many materials, issues, and concepts being explored in contemporary site-appropriate or site-engendered sculpture, while engaging viewers in a dialogue about man and his world.

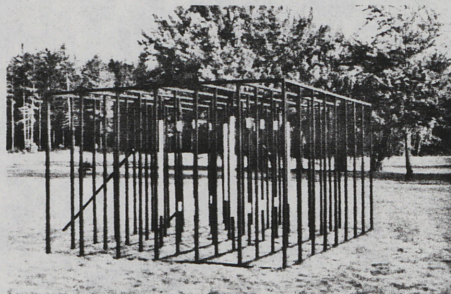
From Diamond, Ohio, Jerry Coltin has created an autobiographical response to his own physical and psychological habitat. Both his life in the woods and current life changes in the past year are expressed in *The Scream*. Nurturing shapes and demons circle the perimeter as he and his cabin catapult, screaming from the flaming center.

Michael Costello of Cleveland Heights, who won the juror's award in the 1987 Lima Sculpture Show for *Ceremonial Space II*, reflects on his and our personal psychological habitats in his piece *An Inner Space*. In the three structures sheltered in the trees, he engages us in the past (facing east), the

Michael Costello, *An Inner Dwelling, My Mental Tool Sheds*.Laila Voss, *Falling Away*.

present (facing south), and the future (facing west). Each structure is surrounded by a triangular, almost pine-tree-shaped roofs bringing to mind the mystical forces of the pyramid.

Jonathan Gilbert of Columbus has created a conceptual piece, entitled *House in Plane Forest*. Using a laser, he has created visual spaces within the habitat structure of black timbers. Driving into the campus, the viewer is drawn into the changing planes within the piece.

Jonathan Gilbert, *House in Plane Forest*.Jacqueline Holan, *Home for the Wind-Gentle and Sometimes Frightening*.

Jacqueline Holan of Cambridge has made use of the pine woods for her sculpture *Home of the Wind—Gentle and Sometimes Frightening*. The trees themselves are part of the swirling vortex she has created with branches brought from her home.

Lima's David Lepo, who won The People's Choice Award in the first Lima Sculpture Show and whose piece *Double Negative* was purchased for the campus, engages the viewer in a discussion concerning preservation of our heritage and society's quest for money and power. In *Imminent Front*, he has utilized columns salvaged from a Lima mansion formerly on Allentown Road and a door from the old Lima Children's Home.

Jerry Coltin, *The Scream*.

From Cleveland, Laila Voss includes the human figure as an element in *Falling Away*, which is the winner of the \$1000 Juror's Award. The fragile hammock suspended from three trees with a web of wires is home for a disintegrating figure. As the months pass, the clay will continue to chip and melt away, exposing the figure's inner structure and interior stash of memories.

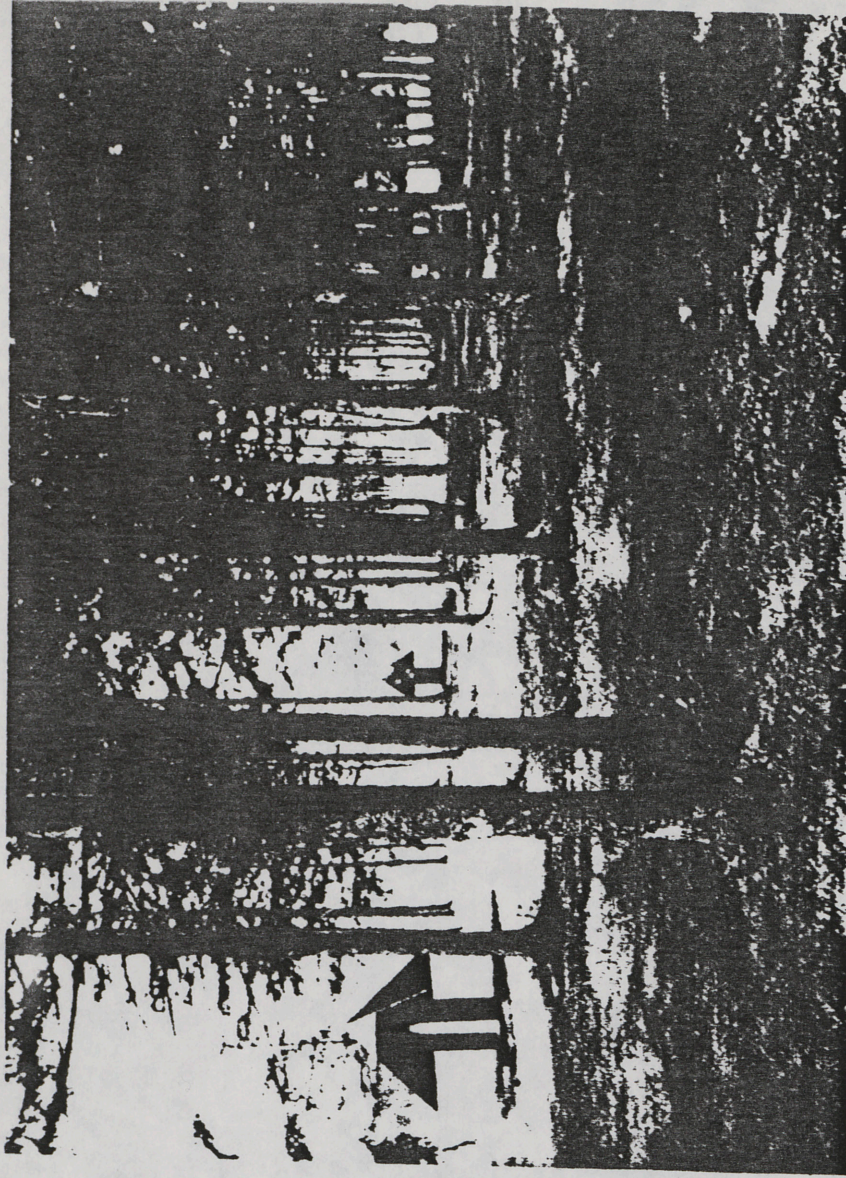
Major funding for this exhibition is provided by BP America, Kewpee Hamburgers, the Ohio Arts Council, the Lima Campus of OSU/Lima Technical College, and Martha Farmer.

Prepared by Ellen C. Nelson, director of the Lima Art Association.

Related Events: Lima Art Association, Memorial Hall, Lima OH, 45802, (419)222-1721. Exhibitions: Through 20 Nov. "Sculptors' Drawings, Working Photographs, and Videotaped Statements" on view at OSU/Lima, 160 J. McLean Reed Hall, Lima OH. Hours: Mon.-Fri. 11-2.

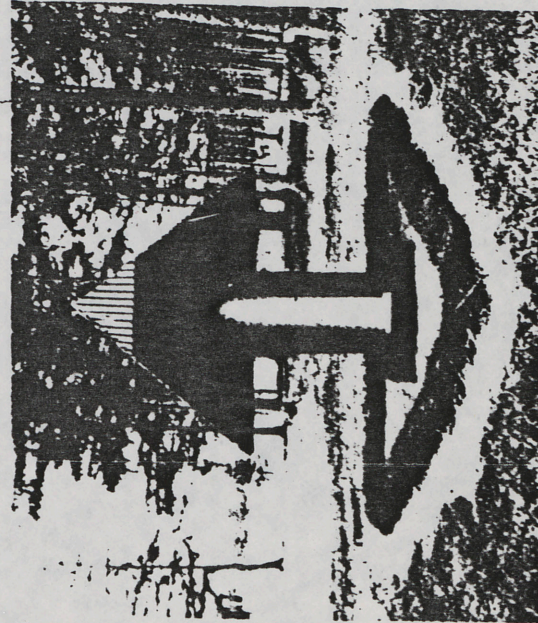
AN INNER DWELLING, MY MENTAL TOOL SHEDS

corrugated metal, wood, plaster board, cardboard, bricks, grass



MICHAEL COSTELLO

Cleveland Heights, Ohio



In creating this project, I encountered some occurrences unforeseen in the original proposal, which have had an influence on the final outcome. The work as you see it is still a truthful, personal encounter of my search for what an intimate and special "habitat" might be. There is much here that you can relate to and much more to experience if you also explore it on your own.

Even though I 'fit in the doorway,' I can no longer physically enter these small sheds. The colored sketch — implying past remembrances, with the unnecessary elements worn away, leaving colored swatches of important events — contrasts with the second drawing in the south-facing hut that uses greys to record feelings that are presently shifting occurrences in my life. These images are neither clearly black nor white. The third shed faces the west and that which is yet to come. It remains empty. Or is it?

Other elements within these "mental tool sheds/structures/sculptures" are familiar shapes and symbols to most of us and are open to all for interpretation.

As a friend observed, "This whole project is really a nutshell of your life, full of conflict, emotional ups and downs, frustration and fun." I hope that it's also some of that for the viewer.

Micheal Costello

1950

Born Dayton, Ohio

1973

BFA, Columbus College of Art & Design,
Ohio

1976

MFA, Syracuse University, New York

~~Sculpture~~ ^{Art} Department Chairperson, Faculty,
University School, Chagrin Valley, Ohio

Resides in Cleveland Heights, Ohio

Selected Exhibits

1987

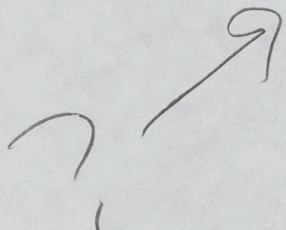
Lima Sculpture Show, Lima Art Association,
Ohio

1989

Habitate, The Third Lima Sculpture Show,
Lima Art Association, Ohio

1990

Sculpture Survey, Metro Art Gallery,
Cuyahoga Community College, Cleveland, OH



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Born Dayton, Ohio

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University School, Chagrin Valley, Ohio

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Ohio

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Habitate, The Third Lima Sculpture Show,
Lima Art Association, Ohio

1990

Sculpture Survey, Metro Art Gallery,
Cuyahoga Community College, Cleveland, OH

Corrections

post it note attached

EARTHEN COLUMNS/CONTAINERS

Earthen Columns/Containers was designed to allow the public participation in the construction of a site specific sculpture.

The completed temporary sculpture consisted of forty earthen columns, one foot in diameter by forty inches high positioned within a grid like form on the southwestern lawn of the Cleveland Museum of Art. Each column was composed of packed soil and seeds of various plants as well as special "time release" containers which were filled by the participants with personal memorabilia. As the columns eroded and the seeds sprouted the containers were exposed and the contents could be shared by passers-by.

The idea behind this conceptual, site specific sculpture was to involve people directly with a hands-on experience in the creation of a sculpture. One of the side benefits also hoped for with the construction of this piece was to bring people to the Museum several times over the summer to inspect the piece and also, hopefully, the rest of the Museum.

mitchell

Earthen Columns/Containers was designed to give participants a chance to communicate in a different way and to express ideas and feelings - something important to all of us. The individual and communal effort that completed this large, original art project was an enriching and self-fulfilling encounter.

Family members worked together, knowing that their constructed earthen structure is an important element in an original artistic venture, at the same time creating a memory they all share.

The completed temporary sculpture consists of forty earthen columns, one foot in diameter by 40 inches high, that is positioned on the southwestern lawn of the Cleveland Museum of Art. Each column is composed of packed soil and clay mixture and contains seeds of various plants as well as special "time release" plastic containers.

Over the course of the summer, the seeds in the earthen columns will begin to sprout and grow. At the same time, each of the vertical soil structures will begin to erode and allow the hidden containers to be forced open and the contents will be read and examined.

waiting for OK
from Mike

1985 Heritage House Outdoor Sculpture Show, Columbus, Ohio;

1986 Three People, Three Artists, University School Art Gallery, Hunting Valley, Ohio. ~~2~~

1987 The May Show, Cleveland Museum of Art, Ohio;
Lima Outdoor Sculpture Show; Ohio State University Campus, Lima, Ohio. ~~2~~

1988 Hallinan Religious Art Exhibit, Hallinan Center, Cleveland, Ohio; Heritage House Outdoor Sculpture Show, Columbus, Ohio.

1989 Hallinan Religious Art Exhibit, Hallinan Center, Cleveland, Ohio; ~~Habitat~~, Lima Outdoor Sculpture Show, Ohio State University Campus, Lima, Ohio.

1990 Sculpture ~~Shows~~ ^{Exhibitions}, Metro Gallery, Cuyahoga Community College, Cleveland, Ohio; Ohio Art Educators Drawing Exhibit, Cincinnati Art Museum, Ohio.



Insight/Onsite
Preliminary Proposal for Temporary Outdoor Sculpture

Art has been prophetic and instructional and pleasing because of its ability to teach and involve those that view it or respond to it. The merit that I see in this proposal is it's ability to involve the public. The beauty that the project holds for me is creating the process that will allow one idea to germinate through others. Those that participate will find an equally satisfying and personal reward that is proportional to the energy that they themselves invest in the project.

In an open, gently sloping area, (possibly the large green west of the main promenade) large tubes measuring 12" in diameter and approximately 40" high will be packed with a soil, clay and a vermiculite mixture that will contain various seeds and personal time capsules. The tubes will be moved into a selected and arranged grid-like position on the hill. The outer tube will be removed to allow the packed column of earth to begin its slow eroding process over the course of the summer. The seeds will germinate, the time capsules will be pushed to the surface for their eventual opening and message and the design will dot the hill in a simple geometric pattern. (I could say that from a distance it would look like a "seventy-five" but thats alittle tacky.)

The three days would be spent producing the tubes and setting them into position. "Walk ons" would be welcomed but a brochure describing the project would be prepared and sent to a random mailing inviting those to come and help create.

The project mirrors Christo's aesthetics in two ways. It would allow "non-artists" to experience the creative process and it will germinate within them the desire to return to the museum site throughout the summer to experience the project and related interests. It will also uncover wishes, hopes, fears and messages as these unearthed treasures communicate to others experiencing the project.

Materials and related costs will include the purchase of 10 to 15 tubes. The soil mixture, seeds (flower and grass,) slick paper lining material and simple time capsule containers. The cost of printing the brochure and the postage for 500 mailings. (Hoping to get at least 60 participants over the three day week-end. Stipend for two helpers. Misc. materials like tarps, rental of wheel barrels, shovels, tamps, etc., water hoses, band-aids and two picnic tables for casual and insightful/onsite conversation. Total approximate cost \$2500.

Earthen Columns/Containers

Michael J. Costello
Cleveland Heights, OH

dob: 2/18/50

Earthen Columns/Containers was designed to allow the public participation in the construction of a site specific sculpture.

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Birth date, Feb. 18 1950 Dayton Oh.



The Alumni Art Exhibit featured a wide variety of artwork by 19 University School alumni.



Coordinator of the Outdoor Sculpture Exhibit Mike Costello congratulates Joan Damankos upon receiving the \$1,000 prize for the most outstanding sculpture.



Many alumni, parents, students and friends were responsible for the great support and success of all these events and need a word of thanks for their efforts. The 19 artists in the Alumni Art Exhibit all deserve thanks because of their participation and cooperation, with special gratitude to John DeMarchi '86 for his expert job as chairman of the show. Susan Trilling and Jennifer Langston were very successful in their work as chairmen of the opening for the

Outdoor Sculpture Exhibit and the Supporting Exhibition, respectively. Christopher Ryan '85, author of the Centennial Outdoor Sculpture Catalog, effectively captured the essence of each piece with his interesting descriptions. Jon Outcalt '55 gave his support and direction in acquiring materials for the different art events. Centennial Coordinator Susan Troia's guidance throughout, from the initial planning to the actual shows and

The following alumni displayed work in the Centennial Alumni Art Exhibit:

James Berry '50
Frank Bunts '51
Thomas Cornell '55
John DeMarchi '86
Frank Fabens '77
Peter Flood '71
Joel Hauserman '69
David Hruby '69
Mark Hruby '74
Stephen Lebby '63
Christopher Linert '89
Richard Lulenski '71
Walter Matia '71
David Robinson '55
Christopher Ryan '85
Jeffrey Sikorovsky '89
Donald Synder, Jr. '66
John Sullivan, Jr. '31
Michael Treister '61

Marjorie Talalay, director of the Cleveland Center for Contemporary Art, which co-sponsored the sculpture exhibition, stands with Mike Costello, Upper School art teacher and project coordinator. Mike is wearing one of the nametags created for the opening by the Upper School students. Talalay; Andrew Chakalis, curator of the Extensions Exhibition Department of the Cleveland Museum of Art; and Carl Floyd, chairman of the Sculpture Department of the Cleveland Institute of Art, judged the exhibit.

eventual clean-up and removal of artwork, has been greatly appreciated.

There is only one more little task that was promised to be completed as one of the centennial art goals. It's a matter of a piece of sculpture for the Cleveland Children's Museum, but that is material for another story. •

Mike Costello is the Upper School arts coordinator.

Museum becomes studio for sculptors in training

By DAN JACOBS
Staff Writer

Every Saturday during May, part of the Cleveland Children's Museum transforms into an art studio where children learn to sculpt with ordinary objects.

These creations form without hammers and chisels. Using cardboard, some markers, paper and imagination, children build models. Through the guidance of University School art coordinator Mike Costello, children learn the sculpting process. The project began as part of the school's centennial celebration.

During the first session Saturday, children built small scale versions of their works in paper. Costello and several of his students were on hand to guide the children ages 6 to 12 through their sculpting.

The project was planned for outdoors, but poor weather forced the group of about 40 children and parents inside the museum.

One of the things you learn as a sculptor, Costello told the children, is that your materials limit what you can do. An artist must be flexible, he said.

"It will take you in a new direction you never thought of," Costello said.

"I wanted to make a triangle," said Katie Fouts, 9, from Roxboro Elementary. "I just shaped the pieces."

On her second try, Erin Soja, 9, of Cuyahoga Heights Elementary, created a two-headed dragon.

"The other time it wasn't working well," Erin said. "It wouldn't stand."

"That's amazing," said Brian Jones, a junior at University School. "What color do you think this dragon might be?"

Jones was one of several of Costello's students to come to the museum to help work with the children.

"There's nothing I love to do better than work with little kids," Jones said. "I wish I had been able to do stuff like this (when I was younger). They're just exploring everything."

Although each child, and the occasional parent, worked on his project individually, each also added a piece to a single sculpture. Supplies and space limited the children from actually building their own pieces.

"I just added until I thought it was finished," said Kelsy Keatina.

"I think it's very interesting," said Fred Gage of Strongsville. "It seems like the children enjoy it very much."

Gage attended the session with his 10-year-old son, Joshua.

Costello had his students work with many of the materials in class to test their limits.

Actually working at the museum is an important aspect of the project, Costello said. Many pieces are created in the studio and then plopped down at a site without regard for the surrounding environment, he said.

University School wanted to reach out to the community, thanking it for the support the school has received over the years, Costello said.

Ultimately, Costello will build a permanent sculpture in front of the Cleveland Children's Museum. Costello has been working with second-grade University School students to design the work. As much as possible, the piece will incorporate their ideas, he said.

Through their drawings, looking at other sculptures around Cleveland, his own work and pieces they

have made from clay Costello has coaxed ideas from the students.

"I wanted them to help give direction," he said.

Their first criterion was something that could be climbed on, he said.

Once the design is completed, the

upper school students will help build it, Costello said.

In this way it will be "much more a student gift," he said.

The series of weekend sculpting sessions are part of the "Art of the Ordinary" exhibit at the museum, new this spring.

"It's a first and we were overwhelmed by the number of sign-ups for it," said Nina Gibans, director of community relations. Children may attend one or all of the remaining sessions, she said.

Registration is required for the sessions. More information is available by calling 791-3946.



With just the right body English, Kristin Parker, 5, of Hudson, creates her sculpture. Kristin took part in the first Saturday session of a sculpting program sponsored by the Cleveland Children's Museum and University School. Subsequent sessions take place each Saturday this month.



Erin Soja, 9, of Cuyahoga Heights, cuts out a design for the sculpture she and dozens of other children helped create at the Cleveland Children's Museum Saturday. With the help of University School art teacher Mike Costello and several of his students, children learned about the sculpting process.



Matt McClosky and his father Mark, of Rocky River, were forced to work inside the Cleveland Children's Museum on their models because of poor weather. The pair used styrofoam, paper and markers for their creations.



Art teacher Mike Costello discusses the model built by Ben Ranish, 5, of Cleveland Heights. Costello and several of his students visited the Cleveland Children's Museum Saturday to teach youngsters about sculpting.

Sun photos
by
Joseph Nagy

WE CAN
TURN A
SUMMER
VACATION

Mother's Day
Sunday

Galley Grande
Distinctive
In Home Concierge
Services Include:
Housekeeping
Gourmet Delivery
Special Occasion Setup

SPRING IS IN BLOOM
AT BILT-RITE FABRICS



Slide List For Micheal Costello.

(Place the star in the top right hand position when loading the slide into a carousel. I have included this slide list to help describe the sculptures and the SLIDE NUMBERS correspond with the number in the star.)

- SLIDE 7. Ceremonial Space II. 1987. Close-up view. Sod, mylar, cardboard and stone. 20' x 15' x 1'h. O.S.U. Campus, Lima Ohio. This two month site-specific installation had a \$300 maximum materials limitation.
- SLIDE 8. Ceremonial Space II. 1987. View facing north west. The grass diagonal is aligned with the sun and its noon time position. See information above.
- SLIDE 9. Universal Family. 1985. Front view showing life size figures. Wood, fiberglass, mylar covered with clear cast resin, grass and brick. 5.5'h x 10'w x 12'. Installed at Heritage House Retirement Center, Columbus, Ohio. Influenced by the Biblical verse, "who are we to worry when we are nothing more then blades of grass soon to wither."
- SLIDE 10. Universal Family. 1985. Back view showing silhouette figures with reflective mylar "shadows" stretching out from the brick triangle. See above for additional information.
- SLIDE 12. Ceremonial Space III. 1988. Wood, steel, plexiglas, electric lights, stone and sod. 25' x 40' x 8'h. approx. This view illustrates how the piece was designed to fit within an outdoor amphitheater. The gravel triangle sitting at the stage and the three light tables are equal distant from one another. the three electrically lit plastic tubes sweep out from the gently sloping and curved hill. The lights remained on throughout the day and into the night. They were turned off after the evening performance..
- SLIDE 13. Ceremonial Space III. 1988. Close-up showing translucent plexiglas light tubes set within the grass tables. (piece was placed during the drought of '88.) See above for further details.

SLIDE 16. An Inner Dwelling, My Mental Tool Sheds. 1989. Wood, steel, plastic, sod, gravel, plaster, grass, pencil, pastel, paint and charcoal. O.S.U. Campus, Lima, Ohio. Each "shed" measures 14'h x 8'w x 8'. The grass triangle measured 12' on each side.

This view shows the three "sheds" standing in among the pines at the front of the campus. The theme of this competition was to design a habitat. The three sheds symbolize the past, present and the future. The inner walls provided a surface where I could record visual memories and events in my life.

SLIDE 17. An Inner Dwelling, My Mental Tool Sheds. 1989. Close-up
See above for further information.

SLIDE 18. Non-Denominational Composite. 1990. Wood, steel, rock, plexiglas, electric lights, plaster. 17'h x 16' x 16'. Installation at the Cuyahoga Community College, Metro Campus.

SLIDE 19. Non-Denominational Composite. 1990. Close-up view. See above for further details.

About the project creator

My wife, two sons, and I have been living in Cleveland for ten years. I am a high school art teacher and, for the past several years, I have tried to focus some of my summer time on creating temporary works of outdoor sculpture. As an artist who has worked in many different materials and styles, I look forward to this particular project because it encompasses so many different elements.

One of the joys of teaching is seeing someone create and experience something truly unique. The potential and the opportunity to create keeps alive the special element inside each one of us and allowing others to share that encounter is a great feeling.

Parent(s) name(s) _____ Phone _____

Address _____

Name of child taking art classes _____

School _____ Grade _____ Teacher's name _____

Family members who will participate in the project (include names listed above if they will participate)

Name	Age	Name	Age
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Day you will be participating: ☐ Friday, June 7 ☐ Saturday, June 8 ☐ Sunday, June 9

Approximate time (between 10:00 am and 3:00 pm) _____

Has your family been to the Museum before? ☐ Yes ☐ No

Please return this form to: Micheal Costello, 2181 Bellfield Avenue, Cleveland, Ohio 44106

Join in this special art project

We need to know how many people will be participating in the sculpture project and when, so please fill out and return this form. We look forward to seeing you in June!

Your family is
invited to participate
in Insight/Onsite

Earthen Columns/Containers

designed by Micheal Costello



A collaborative creative endeavor
in outdoor sculpture
construction



Cleveland Museum of Art
75th Anniversary Celebration
Special Event



For further information,
or another registration form,
contact:

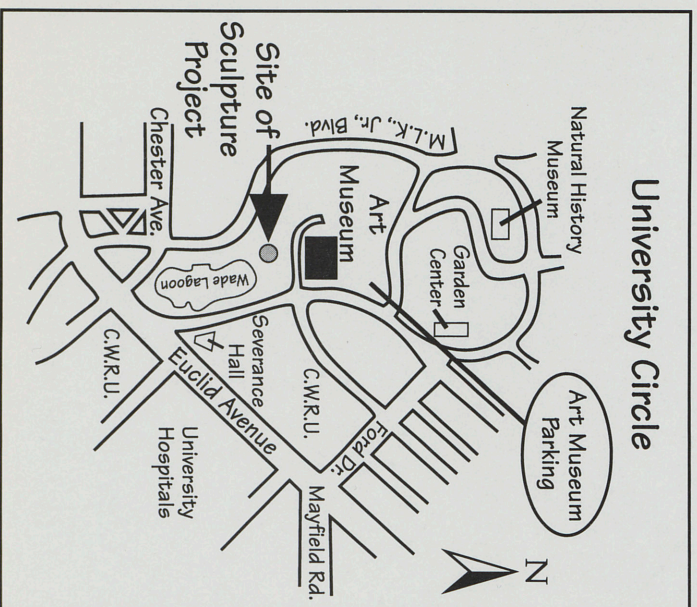
Micheal Costello
2181 Bellfield Avenue
Cleveland, Ohio 44106

Cleveland Museum of Art celebrates 75th anniversary

The CMA has planned a special weekend – June 7, 8, and 9 – in celebration of their anniversary. As part of this special weekend, the Museum has invited a variety of artists to present unique events and projects for the participating public to view and experience.

An art event designed for families to share

As one of the several artists participating, I am inviting your family to be a part of my special art project. We will create an outdoor sculpture that will be a personal, as well as a communal, statement about art. The details of the project follow and I hope that you will find the idea exciting and will accept this invitation. I guarantee that it will be a family project you will enjoy and remember.



The Insight/Onsite earth sculpture

The completed temporary sculpture will consist of forty earthen columns, one foot in diameter by forty inches high, that will be positioned within a grid-like form on the southwestern lawn of the Cleveland Museum of Art. Each column will be composed of packed soil and clay mixture and will contain seeds of various plants as well as special "time release" plastic containers.

Over the course of the summer, the seeds in the earthen columns will begin to sprout and grow. At the same time, each of the vertical soil structures will begin to erode and allow the hidden plastic containers to be found, opened and the contents to be read and examined.

Purpose of the project

This project will allow participants the chance to communicate in a different way and express ideas and feelings – something important to all of us. The individual and communal effort that will help complete this large, original art project will also be an enriching and self-fulfilling encounter.

Family members will be working together, knowing that their constructed earthen structure will be an important element in an original artistic venture, and creating a memory they will all share. The fun of viewing the project throughout the summer and seeing how it has changed can also be an interesting part of this experience.

Responsibilities of the participants

If your family wishes to participate, please complete the attached form and mail it to the address shown or call 791-5397. The form will give me some idea as to the day and time that you would like to work. Participants should meet at the project site, which will be at the front of the museum, to the west of the fountain (see map).

The word "work" may be a little misleading. The hardest part of this project will simply be saying "yes." The total time needed to pack the tube with soil, seeds and the special "time release" containers may be as short as thirty minutes or as long as an hour. You are invited to stay on and relax with refreshments and conversation with other participants in this "happening" and to watch as the process progresses.

"Time release" containers – personal input/output

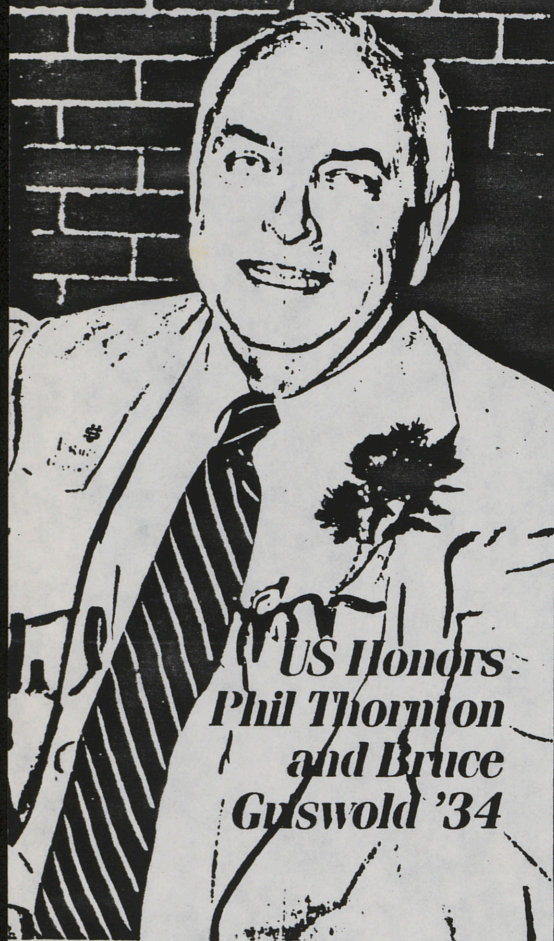
Each participant will have a personal investment in the project – a "time release" container which will be buried within the soil column. They will be exposed sometime during the summer months as the columns of soil erode and are pulled apart by the forces of gravity and the elements. The idea is that other visitors to the sculpture site will walk among these mounds of earth and find and open these special containers in which they will find simple truths, personal insights, creative surprises – whatever you choose to share.

The containers will be plastic boxes designed to hold VHS video tapes (size: approximately 1" x 4" x 7"). Participants need only bring to the project those items that they wish to include in their containers. Everything else will be provided.

YOUR CHOICE of the contents for your "time release" container is an important element in the art process. You might write about a personal experience never shared before, a personal wish, a funny story, or even your favorite recipe. Children might choose to draw a special picture, write a poem or enclose a small found object. Whatever you decide will be fine. You are creating a work of art and what you give to it can open another to the special way you see.

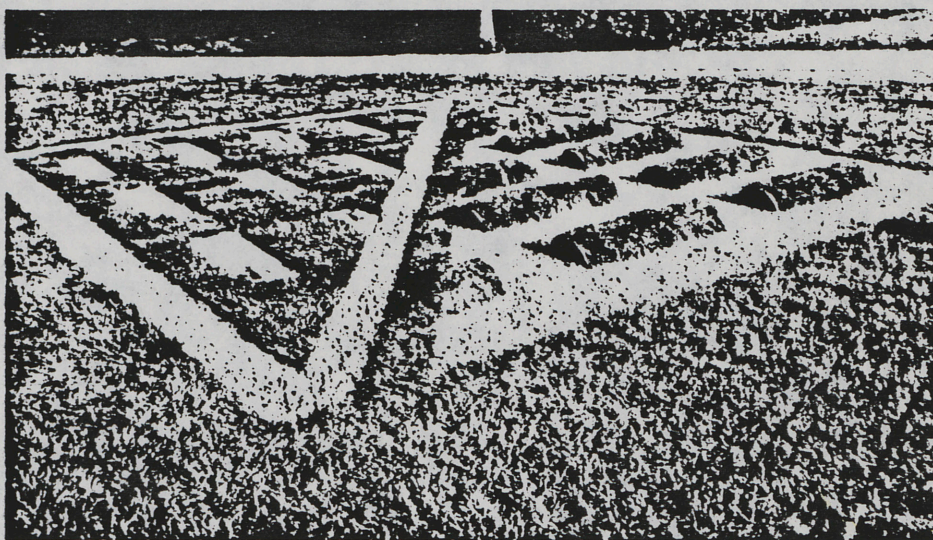
Fall '87

University School Journal



**US Honors
Phil Thornton
and Bruce
Guswold '34**

Mike Costello's Landscape Sculpture Earns First Place in Exhibit



by William E. O'Neil

For five years Mike Costello has taught in the art department at the Upper School, and in that time students have appreciated his imagination, his familiarity with techniques and media, and his ability to give frank, insightful advice.

In a recent juried exhibition of sculpture at the Lima campus of The Ohio State University, Mike had the opportunity to share his art with a larger community than US, and his piece "Ceremonial Space II" earned a first place in the show.

Non-representational and metaphoric, the piece is composed of

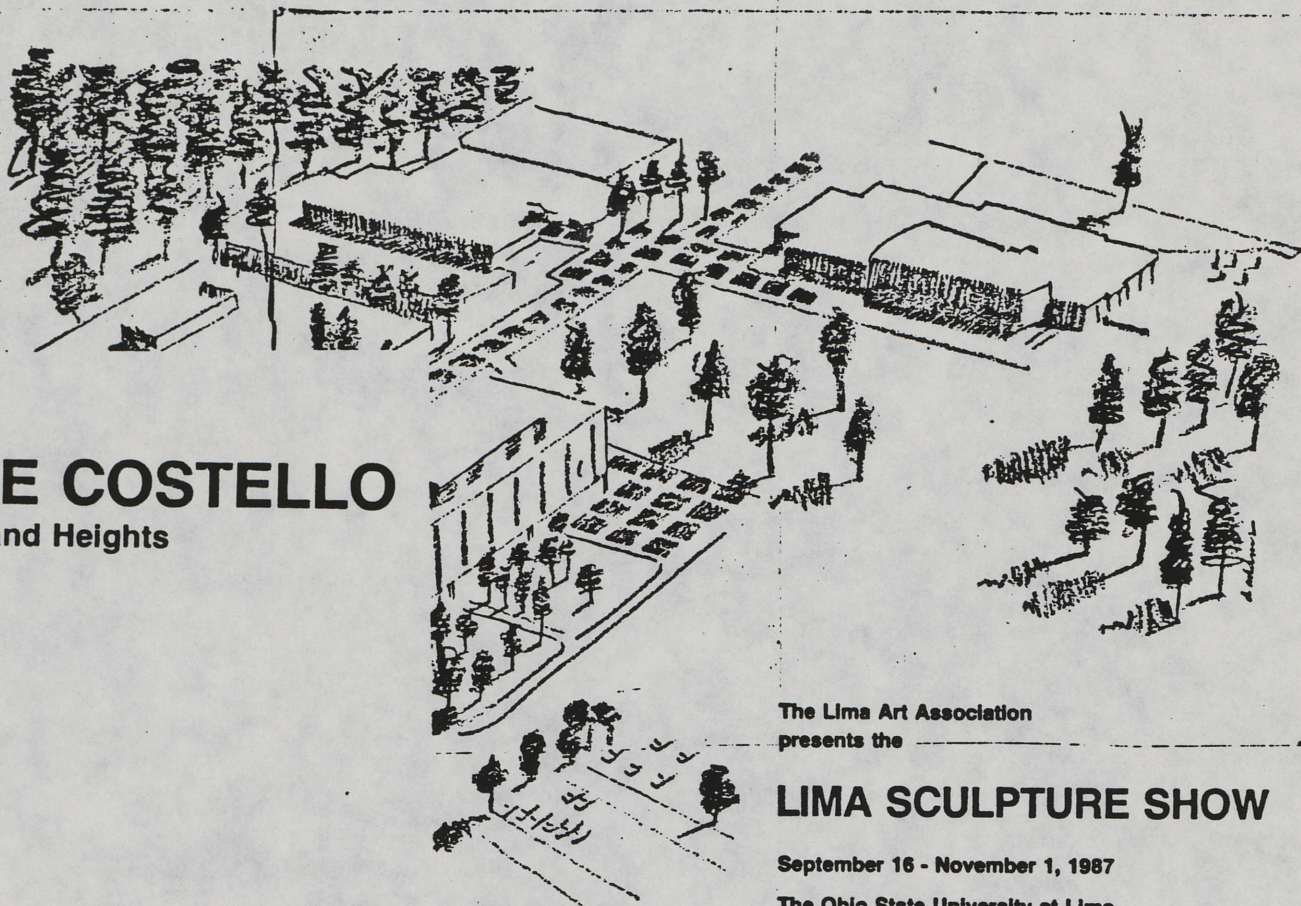
two contrasting triangles, one a series of mirrors reflecting the sky and the other a series of human-sized mounds. As the sun travels its daily arc, the sculpture reflects a changing pattern of light and images and casts longer and longer shadows — a change which asks the viewer to consider the passage of time, beautifully and inevitably, in a human landscape.

Large and seemingly a part of the earth, Mike's piece invites abstraction, introspection, and quiet thought. We congratulate him for deserved recognition.

Bill O'Neil teaches Upper School English and coaches cross country and track.

MIKE COSTELLO

Cleveland Heights

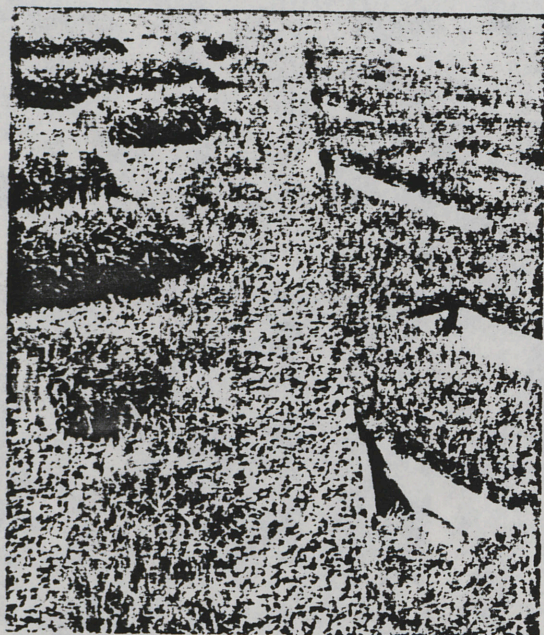


The Lima Art Association
presents the

LIMA SCULPTURE SHOW

September 16 - November 1, 1987

The Ohio State University at Lima
and Lima Technical College



"I've enjoyed seeing the development of Christo and also Isamu Noguchi. Each has what I feel is his own very distinct quality; those qualities have been an influence for me."

"'Ceremonial Space II' is a continuation in a long line of works that I have made that all start to ask the...philosophical question, 'Where did we come from, where are we going?'... In this piece, the diagonal of sod and gravel separates the two triangles. The triangle that is filled with the reflective mylar troughs is positioned on the eastern side of the diagonal; it is the morning side, the side of the rising sun. The sun at noon shines down the diagonal so that the grass-covered mounds in the western triangle become reminiscent of graves as the sun continues on its path towards the end of day..."

"The idea of this particular piece stems from an ongoing interest in Christian beliefs. Many of my works try to illustrate the idea that we came from a definite past and will travel to a continuous future. The grass cylinders are aligned and repeated much like burial sites. The cylinders are split by a diagonal so that only part of the cylinders is present, the missing fragment suggests that the tubes might continue indefinitely."

back in saddle
-year hiatus/D1



40-year Lima minister to retire/A6

NFL negotiations break down/B1

m
aper

The Lima News

Serving Northwest Ohio Since 1884

SATURDAY,
Sept. 26, 1987
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(P) — The U.S. Navy
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the Pentagon.

at 12:51 a.m. Saturday

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public News Agency,
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as shot down over
all its jets returned



News photo by Jerry Hertenstein

Costello at work on troughs

Earth work sculpture wins award

By JERRY HERTENSTEIN
News Staff Writer

An earthen sculpture of two right triangles consisting of mounds of sod and troughs lined with a reflective material won the \$1,000 jurors award for the first-ever Lima Sculpture Show.

The work, "Ceremonial Space II," which is packed with spiritual symbolism and is a metaphor on death and life, is by Michael Costello of Cleveland Heights.

"Like a lot of good things, you hope you'll win," Costello said.

"I thought the odds of winning (8 in 1) were pretty good odds until I saw the work. I'm real happy I won."

The award was the fourth major one for the 38-year-old sculptor. The others were won in Marietta, Lowell, Mass., and Arnet, Mass.

Costello attended a preview party held at the campus Friday night at which the award, donated by Martha Farmer, former assistant professor of theater at the campus, was presented. Each of the eight Ohio sculptors whose work is at the campus, attended the party, a nightcap to a day of sculpture in Lima. Tours were conducted of the sculpture pieces, scattered throughout the wooded campus.

"Sculptors always try to deal with space and time and I was probably influenced by my background as a landscaper," Costello said Friday afternoon as he and two other sculptors met with the news media.

Costello depends on a teaching job at University School in Chagrin Falls for a livelihood. He said sculpture is fun but recalled how he toiled in boiling heat one August Saturday afternoon

(See COSTELLO, page A2)

Lima plans to hire subs should teachers strike

By MIKE LEITZ
News Staff Writer

The Lima city school board approved a resolution during a special meeting Friday that will allow the superintendent to hire replacements if the district's 450 teachers observe an Oct. 5 strike date.

The board passed the resolution less than three hours after contract talks broke down between negotiators for the board and the Lima Education Association, which represents the district's certified employees.

The resolution directs the superintendent "to take any and all appropriate steps to ensure that the schools remain open and continue to provide the students an education."

"The superintendent is ... directed to use all appropriate means, including media advertisements, to obtain the names of additional available substitute teaching personnel and add such names to the district's approved substitute teacher list," the resolution states.

Dr. Paul Kimmelman, city schools superintendent, said he was unsure how long it might take to hire replacements for the teachers, who approved a 10-day strike notice Monday. Teachers have been working under the terms of their prior two-year agreement, which expired June 30, since classes began Aug. 27. "I sincerely hope that the matter will be resolved prior to Oct. 5," Kimmelman said.

Charles Schierloh, LEA spokesman, said he also hoped the matter would be resolved before the strike deadline. "Obviously, we're disappointed that it's gone this far," he said. "We think the quality of educa-

Obviously, we're disappointed that it's gone this far. We think the quality of education will suffer if substitute teachers are used. We're hopeful of a settlement before this step is taken. — Charles Schierloh

tion will suffer if substitute teachers are used. We're hopeful of a settlement before this step is taken."

The board also approved a resolution that would pay replacement teachers \$100 per day during the strike. In addition, the board adopted a contingency plan that would coordinate personnel assignments, security and communications, transportation, cafeteria operations, and building maintenance if teachers walk off the job.

Talks between the board and the LEA began in May, and a federal mediator was called in Aug. 27. The mediator called off Friday's negotiations, said board President Richard Allen, when the talks reached a stalemate. Schierloh said however that the board's negotiators walked out of the meeting.

According to Allen, the board proposed a two-year contract that would increase the district's base salary from \$16,016 to \$16,560, effective on ratification. The base would then increase to \$16,900 effective July 1, 1988. If a proposed 2.95-mill operating levy the board has placed on the Novem-

ber ballot passes, the starting salary would increase to \$17,400 effective July 1.

"This proposal would make Lima teachers the highest paid in the area," Allen said. "Additionally, the board would continue to pay 100 percent of all hospitalization, surgical and medical insurance, as well as increasing term life insurance provided to teachers to \$32,000 per year. This proposal is a fair compensation package given the district's current financial difficulties."

The board's last proposal also would provide two unrestricted and one restricted paid personal leave days for teachers, and would provide recall rights to non-tenured teachers who are laid off, he said.

The board's proposal rejected an LEA demand to eliminate the board's right to reduce staff for financial reasons, he said.

"In these uncertain times, with a levy on the ballot and little new money coming in from the state, the board simply cannot give up its right to reduce staff when necessary to live within its financial resources. To do otherwise would be a disservice to this community," Allen said.

Schierloh would not comment on the contents of the latest contract offer, citing an earlier agreement between the board and the association not to discuss contract specifics.

"The position of the LEA is that negotiations are still in progress and we are willing to continue to meet to bargain with the hope of a resolution prior to Oct. 5," he said. "In the meantime, we are looking into the possible legal ramifications of the board's action and the filing of a possible unfair labor practice grievance."

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64 pages, 4 sections

Hurricane Emily's wrath injures 16 in Bermuda

HAMILTON, Bermuda (AP) — Hurricane Emily blew boats out of the water, flipped cars and tore off roofs Friday, injuring at least 16 people with its gusts of up to 112 mph as it raced across Bermuda and into the Atlantic.

Forecasters were stunned that Emily gained strength even as it picked up forward speed.

No deaths or serious injuries were reported, said Bryan Darby, Bermuda government spokesman.

"We've been very lucky," Darby said. "It was a swift, sharp punch."

Power was cut off over about 90 percent of the island but by early afternoon workers had restored electricity to Hamilton. Darby said he expected the entire

island to be back on full power by Saturday.

After nightfall, much of the power remained out across the island and telephone service was spotty, although the rain had stopped.

Of Bermuda's 57,145 people, about 25,000 live in Hamilton, the capital.

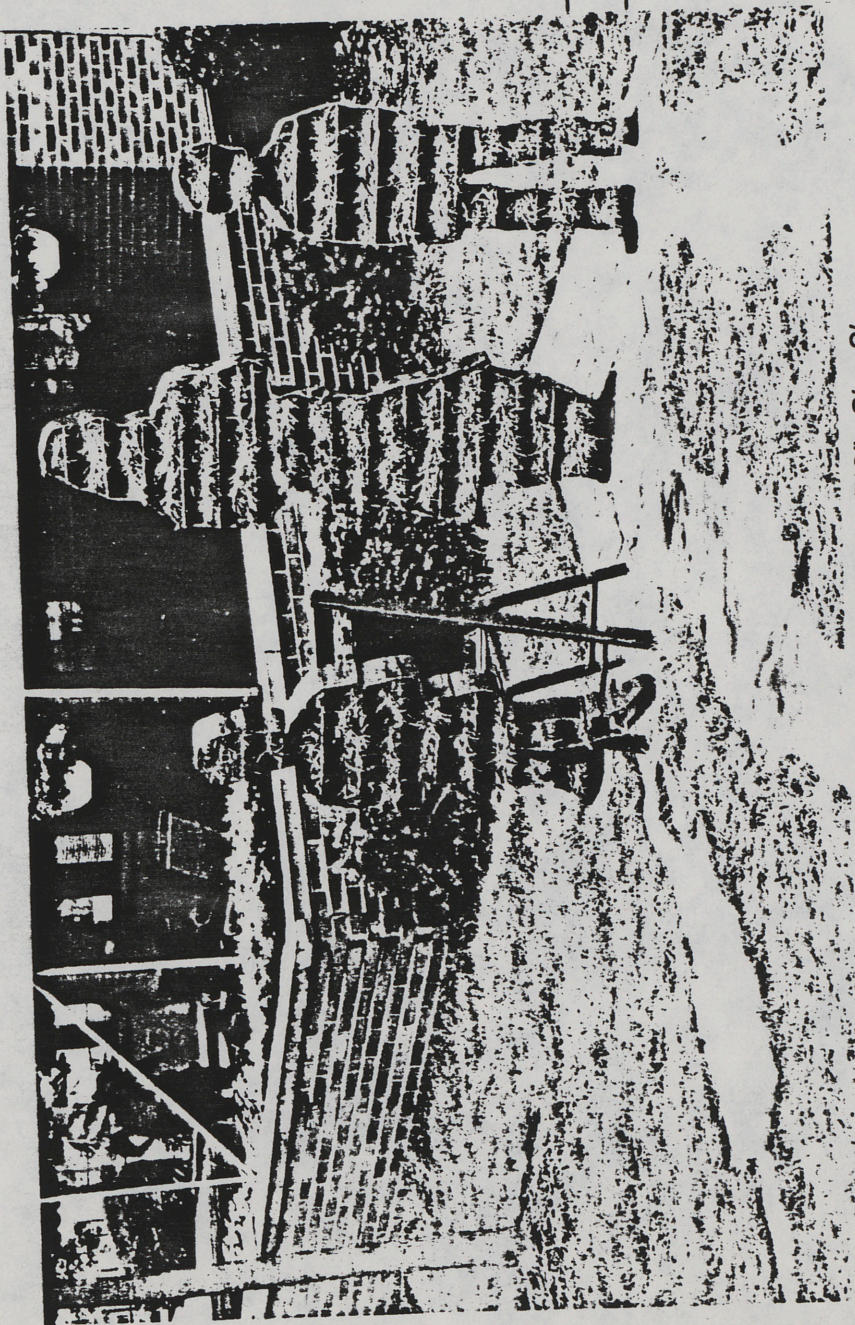
At 10:30 p.m. EDT, the center of Emily was near latitude 40.5 north, longitude 50.0 west, or 500 miles south of St. John's, Newfoundland, the National Hurricane Center in Coral Gables, Fla. reported.

Emily had sustained winds of near 90 mph and was moving to the northeast at more than 50 mph.

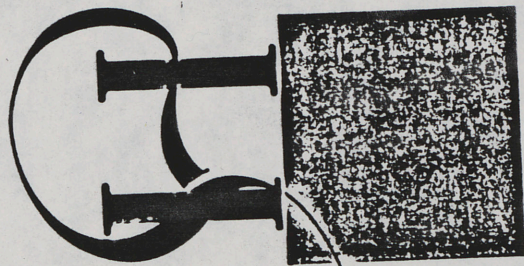
COSTELLO, Mike

The "universal group," a man, woman and child are only silhouettes; some imaginary beings looking like us — growing into something else. Man is part of all that he encounters; we are made up of all we meet and can flower and grow to our complete human potential only by accepting change and each other. The three figures are motionless; they face the light — and their three-dimensional shadows are enveloped in the heavens above.

"Who are we to worry,
we like the grass of
fields soon to wither."



UNIVERSAL GROUP; Fiberglass, Resin, Mylar, Grass; 5'6" x 8' x 8'



SCULPTURE
AT
HERITAGE
VILLAGE
1985

Greater Columbus Arts Festival

From the Valley to the Heights

Victories, Chili Highlight Homecoming 1988

by *Trina Perry Sikorovsky*

Oct. 8 proved to be a victorious day for University School in more ways than one. The weather was crisp, the rain held off and the debut of the fall foliage was beautiful.

In the morning a Pre-Kickoff Huddle was organized by Annual Fund Chairman Rob Hartford '61 to prepare for the Fund Drive which kicked off a week later. The program was well attended by parent and alumni

class agents, Board and Alumni Council members and representatives of the Upper and Lower School parent organizations.

The US athletic teams were victorious over Shady Side — football 36-6 and soccer 1-0.

And finally, the chili luncheon, compliments of the Alumni Association, was a great success. Thanks go to Sue and Don Bagley '58 who organized a great team of workers who gathered the evening before at the Hunting Valley kitchen to prepare the sumptuous 300-plus pounds of chili. The clan of cooks included Jane and

Phil Thornton '74, Lisa and Roger Weiss '58, John Kundtz '78, Bill Stanley '58 and Bruce Listerman '55 and, from the alumni office, Barbara Pildner and myself. The chili was cooked in record time so there was time to see the School's variety show for some entertainment that evening. Saturday morning Tim McLaughlin '61, veteran chili guru, came by to help Don transport the chili out to the Smythe Pavilion where it was served to more than 300 cold and hungry fans who eagerly ate every bite. •

Trina Sikorovsky is the Director of Alumni Relations.

Centennial Art Exhibit to Feature Alumni Works

by *Michael J. Costello*

With 100 years between two great events it's probably expected that preparations would be well along the way to celebrate next year's centennial. Yet, like many artists, I've come up with an "artistic idea" almost at the last minute and I'm appealing to other artists, particularly alumni, to help make this idea a reality. I would like to put together an Alumni Art Exhibit and am hoping many of you professional and non-professional artists will be willing to participate.

The show will be held in the new Board Room adjacent to the Commons area at Hunting Valley and will open in conjunction with a large outdoor sculpture exhibit on the Upper School campus.

From its inception, US has emphasized the importance of the arts. What began as a desire to prepare boys and young men for a bright future by giving them a strong academic foundation, also included an equally important involvement with manual arts. That commitment has blossomed into a program that incorporates not only the manual arts but fine arts as well. It begins with the kindergarten class and continues through the 12th grade. This exhibit is for the students'

benefit — to show how involvement in the arts can enrich the lives of those who apply it.

More and more I am hearing about alumni who have become professional artists, and who, I hope, will want participate in this exhibit. I am also sure that there are many former US art students who occasionally still take the time to create. If you remember a student in your class who you thought was very talented, why not pass along his name to me? I hope to hear from you and, better yet, see an example of your work. •

Mike Costello is the Upper School Arts Coordinator and Art Club advisor.

Michael Costello

Ceremonial Space III

wood, steel, plexiglas, lights, grass, gravel
25' x 40' x 8'

My sculpture has always dealt in some simple way with a religious theme. An idea that is common to all and so simple I sometimes forget it's importance. Being able to see the sculpture mature allows me some of that same growth, a RENEWAL.

Michael Costello lives in Cleveland Heights, Ohio and is Arts coordinator/ instructor at University School

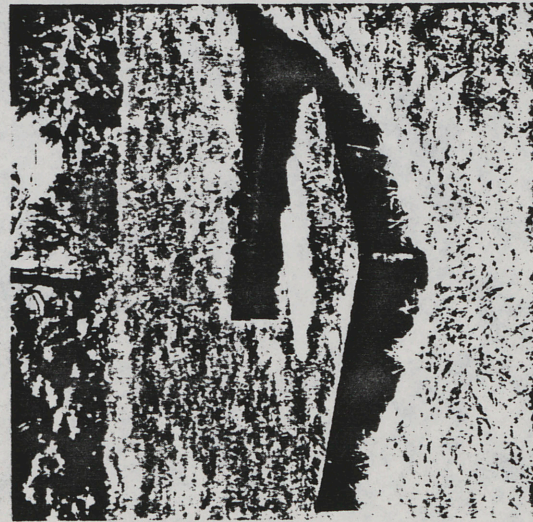
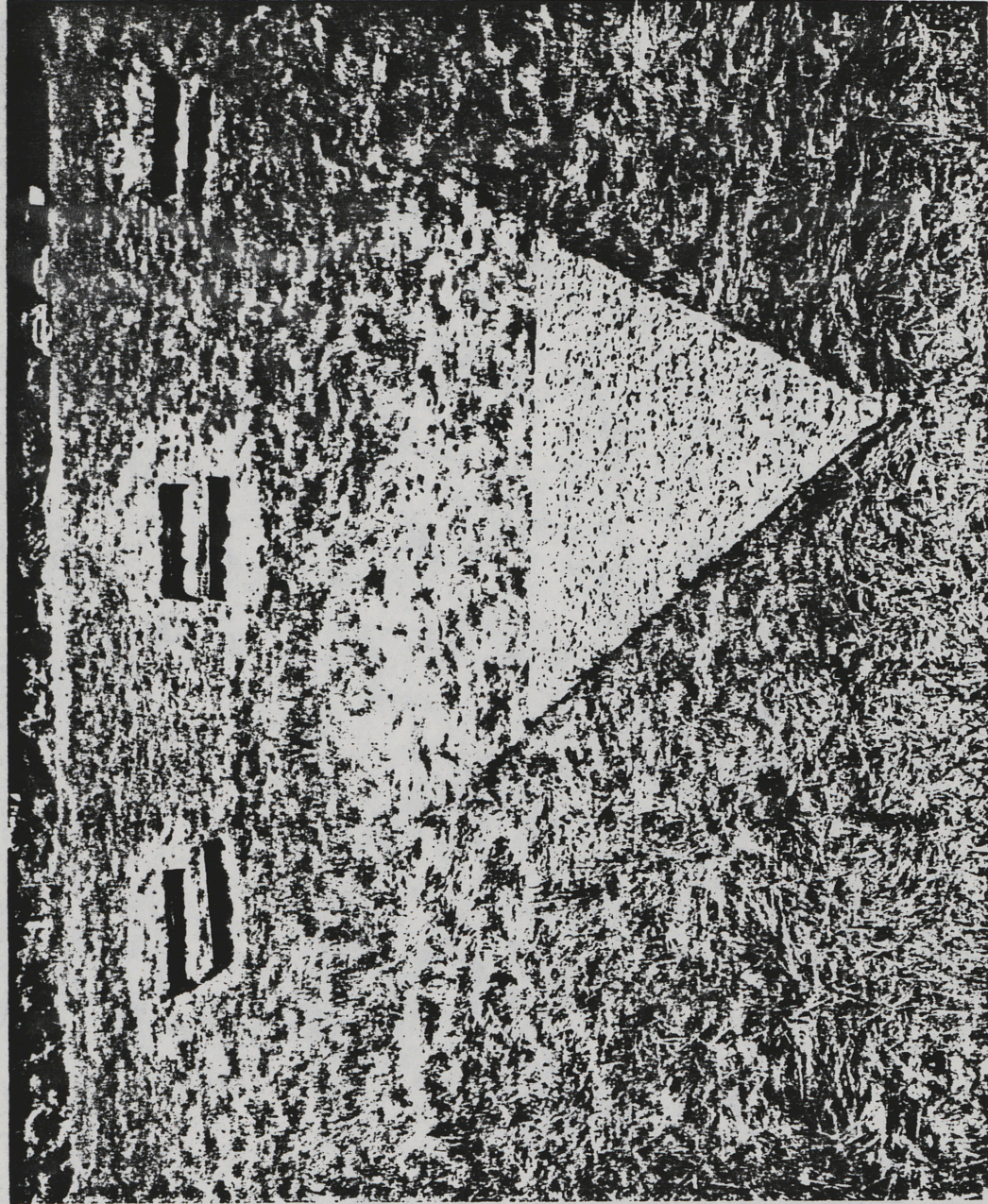
Education:

Syracuse University, M.F.A.

Columbus College of Art and Design, B.F.A.

A program of Heritage Village Arts
with the cooperation of the
Leo Yassenoﬀ Jewish Center and
Heritage Village Auxiliary

Dates of Exhibition:
June 1 — September 15, 1988



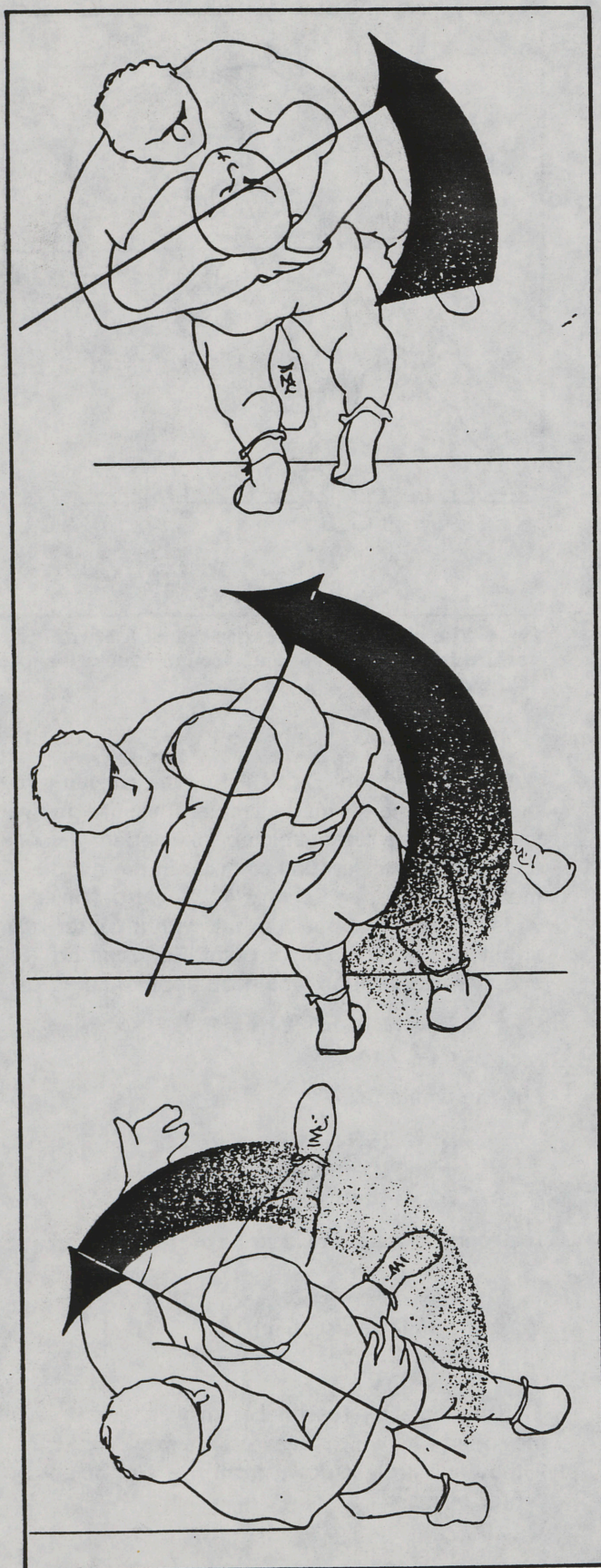


Fig. 5 (top to bottom). The surprise finish of the Suplay.

Some Final Qualitative Thoughts

Someone not familiar with the Suplay takedown might wonder what is accomplished by what appears to be a suicidal maneuver. As is often the case, looks are deceiving. From the standpoint of Wilfried Dietrich, most of the important movement occurred late in the maneuver, after the pictures (Fig. 1 and 2) were taken.

As the wrestlers are falling backward, a second rotation begins. It is this second rotation that provides the surprise ending. Fig. 4 is a line drawing reproducing the positions in Fig. 1. Referring to Fig. 4, one can see that the West German has his right foot positioned farther back (into the page) than his left. Applying additional force against the mat with his right foot, while relaxing his left leg, causes the center of mass of the wrestlers to rotate counterclockwise about an axis going into the page. The resulting rotation is illustrated in the series of drawings shown in Fig. 5. Taylor (the top wrestler in Fig. 4) will therefore strike the mat first, with Dietrich landing safely on top. With this move, Dietrich won the match by fall. Chris Taylor, however, still finished with the Olympic bronze medal.

I find that my students really enjoy examining and analyzing sporting events and other situations they observe daily. Students who are uncomfortable with the treatment of people as long, thin rods are directed to Cliff Frolich's article on springboard divers for a better approximation of a human moment of inertia.³ This, and many other interesting sports examples have been reprinted recently by the American Association of Physics Teachers.⁴

I wish to thank George Ficken, Cleveland State University, for reminding me of this photograph and Tom Greenslade, Kenyon College, who worked with me on this problem in connection with our School College Articulation Program (SCAP) Physics course. I also thank Mike Costello, University School Arts Department, for the series of drawings which recreate the finale. □

References

1. B. Douglas, *Wrestling: The Making of a Champion*, Book II (The Making of a Champion Inc., Pittsburgh, 1974), p. 81.
2. Douglas, p. 81.
3. C. Frolich, *Am. J. Phys.* **47**, 7 (1979).
4. *Physics of Sports: Selected Reprints*, C. Frolich, ed., American Association of Physics Teachers (College Park, MD, 1986).

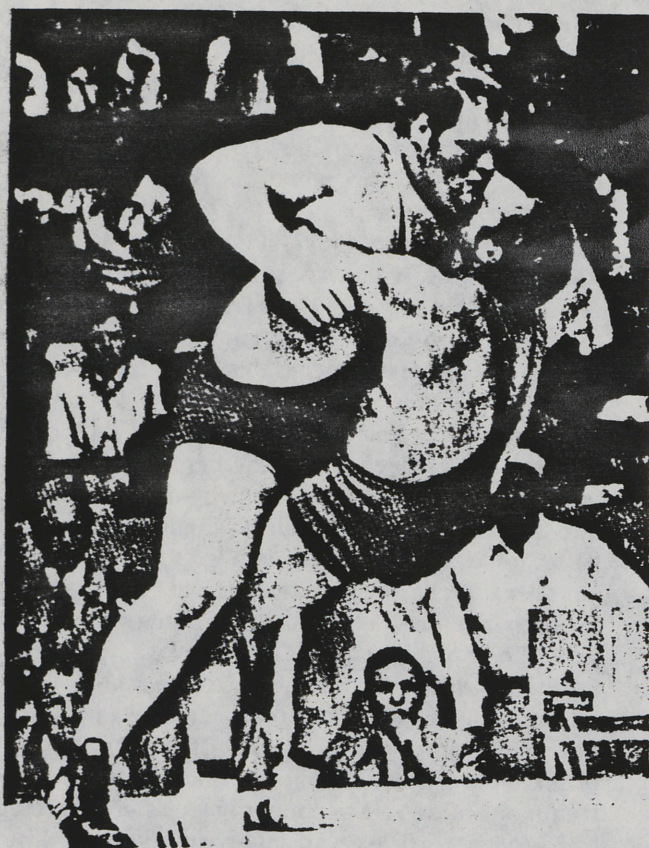


Fig. 2. Beginning the Suplay. (Reprinted with permission.)

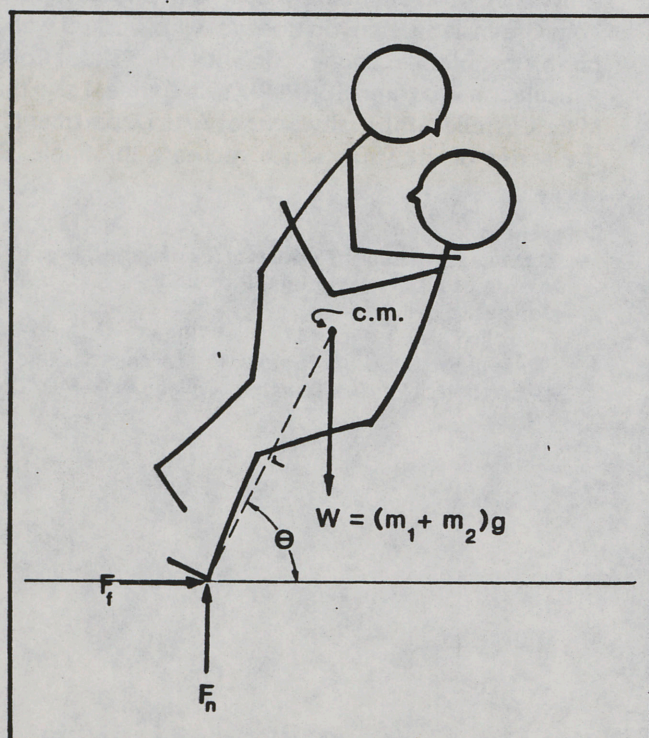


Fig. 3. The external forces on the wrestlers.

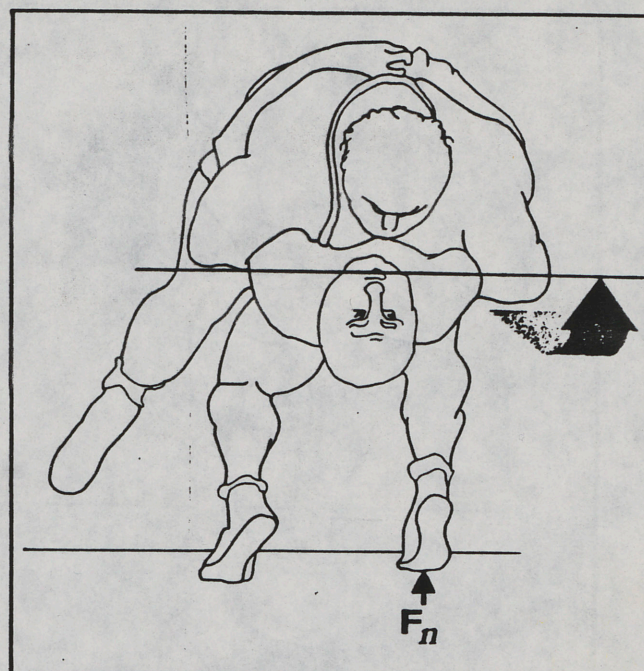


Fig. 4. The push of the wrestler's right foot results in an upward force by the mat and a counterclockwise rotation of the men.

As α depends on θ , calculating the angular speed at the end of time t is made simpler if we use an average value of α . As a reasonable approximation, we consider the average acceleration to occur in the middle of the motion, that is, at $\theta = \pi/4$. We also consider the wrestlers to be about 2 m tall with a center of mass about 1 m from the pivot point. So, using Eq. (6), the average acceleration would be approximated as

$$\bar{\alpha} = [3(10 \text{ m/s}^2)/4(1 \text{ m})] (0.7)$$

$$\bar{\alpha} = 5 \text{ rad/s}^2.$$

For the whole fall,

$$\omega^2 = 2\bar{\alpha}\theta \quad (7)$$

$$\omega^2 = 2(5 \text{ rad/s}^2) (\pi/2)$$

$$\omega = 4 \text{ rad/s}.$$

The center of mass would strike the ground with a speed

$$v = \omega r \quad (8)$$

$$v = (4 \text{ rad/s}) (1 \text{ m})$$

$$v = 4 \text{ m/s}.$$

To see if this is a reasonable answer, we can calculate the speed with which the wrestlers would strike the mat if they fell straight down from the 1-m height of the center of mass.

$$v^2 = 2as \quad (9)$$

$$v^2 = 2(10 \text{ m/s}^2) (1 \text{ m})$$

$$v^2 = 20 \text{ m}^2/\text{s}^2$$

$$v = 4 \text{ m/s}.$$

EARTHEN COLUMNS/CONTAINERS

Earthen Columns/Containers was designed to allow the public participation in the construction of a site specific sculpture.

The completed temporary sculpture consisted of forty earthen columns, one foot in diameter by forty inches high positioned within a grid like form on the southwestern lawn of the Cleveland Museum of Art. Each column was composed of packed soil and seeds of various plants as well as special "time release" containers which were filled by the participants with personal memorabilia. As the columns eroded and the seeds sprouted the containers were exposed and the contents could be shared by passers-by.

The idea behind this conceptual, site specific sculpture was to involve people directly with a hands-on experience in the creation of a sculpture. One of the side benefits also hoped for with the construction of this piece was to bring people to the Museum several times over the summer to inspect the piece and also, hopefully, the rest of the Museum.

Micheal Costello

1950 Born Dayton, Ohio

1973 BFA, Columbus College of Art & Design,
Ohio

1976 MFA, Syracuse University, New York

Art Department Chairperson, University
School, Hunting Vallery, Ohio

Resides in Cleveland Heights, Ohio

Selected Exhibitions

1985 Heritage House Outdoor Sculpture Show,
Columbus, Ohio

1986 Three People, Three Artists, University
School Art Gallery, Hunting Valley, Ohio

1987 The May Show, Cleveland Museum of Art,
Lima Outdoor Sculpture Show, Ohio
State University Campus, Lima, Ohio

1988 Hallinan Religious Art Exhibit, Hallinan
Center, Cleveland; Heritage House
Outdoor Sculpture Show, Columbus, Ohio

1989 Hallinan Religious Art Exhibit, Hallinan
Center, Cleveland; Lima Outdoor
Sculpture Show, Ohio State University
Campus, Lima, Ohio

1990 Sculpture Survey, Metro Art Gallery,
Cuyahoga Community College, Cleveland;
Ohio Art Educators Drawing Exhibit,
Cincinnati Art Museum,

To Ann Brown

The 6-20-91

Dear Ann,

I hope this is what you want. I will be out-of-town today and Friday. Please contact me if you have questions, I'll be back Sat.

Could I also have this material returned to me? Thanks

Sincerely
Mike

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 87

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: MICHAEL COSTELLO PRESENT POSITION INSTRUCTOR

DATE AND PLACE OF BIRTH: FEB. 18TH 1950 DAYTON OHIO

CATEGORY/PRIMARY MEDIA: CRAFT

ART TRAINING (Schools, Scholarships, etc.): MFA SYRACUSE UNIVERSITY
BFA COLUMBUS COLLEGE OF ART

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

1987 LITURGICAL ART EXHIBIT CAPITAL UNIVERSITY COL. OH.
1986 A VISUAL FORUM TRINITY CATHEDRAL CLEVE. OH.
THREE PERSON SHOW UNIVERSITY SCHOOL HUNTING VALLEY OH.
ALL PEOPLES SHOW CLEVE. STATE UNIV. CLEVE. OH.

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

ARNOT ART MUSEUM
PRIVATE COLLECTIONS

AWARDS: JURORS SELECTION FOR SCULPTURE, VISUAL FORUM, TRINITY CATHEDRAL
CITY WINDOWS NOVA CLEVE. OH.
JURORS AWARD FOR CERAMICS SUMMER SHOW WOOSTER, OH.
FIRST PLACE SCULPTURE AWARD ARTS ALIVE EXHIBITION LOWELL, MA.
FIRST PLACE SCULPTURE AWARD FALL RIVER REGIONAL EXHIBITION FALL RIVER, MA.
FIRST PLACE SCULPTURE AWARD MARRIETTA REGIONAL SHOW MARRIETTA, OH.

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

The ceramic piece selected for this year's May show is derived from a series of special ceramic vessels. This wheel thrown container is made of earthenware clay that is first bisque fired. The design is then drawn on with pencil. From a certain vantage point or "stationary point" as might be described in perspective drawing, a shape is

drawn on the curved pot. Upon finding that stationary position an isometric or right triangle can be seen.

Once the area of the pot is designed the shapes are then masked off and underglaze is airbrushed onto the pot along with a clear flow fine glaze. After the second kiln firing the "negative area" of the container is sandblasted. These remaining areas are then glazed and once again the vessel is fired for the third and final time.